



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

The genius of this Belgian needlewoman has, in a marked sense, been inherited from her race, and the environment in which she has found herself has contributed to her inspiration and her development. The exquisite embroidery of the Netherlands, which has elicited the admiration of the world, is the direct product of the old guild system which long since passed away. The descendants of these early workers to-day maintain virtually the same practice and possess the same qualities that made their ancestors famous wherever the product of their labor was carried. They have patience, plodding industry, a nice sense of color, a delicate fancy, rare manipulative skill—in a word, all the qualities necessary for excellence in this peculiar art. True, the glory of the early days has in later years been dimmed, but the elements that entered into that glory have never been extinct.

M. P. VERNEUIL.



ART DEPARTMENTS IN OUR UNIVERSITIES

Let me say just a word apropos the important rôle an art department is destined to play in the future of a university. With the unparalleled growth of the nation during the past decade, on commercial, financial, educational, and industrial lines, our fine arts have kept well abreast, but I regret to state that many of our best and most intelligent citizens seem either unaccountably ignorant of, or at least totally indifferent to, these conditions, and our great seats of learning can serve no better purpose in aiding the cause of American art, and the interests of American artists, than by teaching the coming generation to hold a higher appreciation and love for the fine arts.

While to the professional painter, or the sculptor, the university may not always appeal as a sympathetic and technical atmosphere in which to pursue his studies, and while it may not afford the direct inspiration of the artist-master, it certainly can, in connection with the excellent schools of design in our midst and the treasures of our art museums close at hand, offer very great inducements for a thorough study of art, and a better appreciation of the æsthetic and the beautiful, which are unquestionably most essential qualifications for good citizenship.

The commercial value of artistic character in even the most ordinary productions is to-day recognized by every enlightened manufacturer, and the general cultivation of an art interest among all classes is of the greatest importance to the nation and its material prosperity. For a lengthened period we have annually imported tens of millions' worth of foreign goods, which are superior to articles of similar character made in this country in only one particular, their artistic quality. When considering this fact we cannot but acknowledge the artistic supremacy of a refined nation like France, where a



PÉNÉLOPE
By Mme. H. de Rudder



most excellent system of art instruction and liberal government patronage have proven such strong incentives for developing the art of that great nation.

While for years our art has suffered from national and municipal neglect, those conditions are to-day fast changing through the interest already awakened by the progressive art institutions of the Middle West and the East, by the municipal art societies of our larger cities, and last, but not least, through the influence and good work accomplished by the societies forming the Fine Arts Federation of New York.

Ten years ago there were very few institutions sufficiently well equipped to supply the ever-growing demands for education in art. It was then almost necessary for the student to go to Europe not only to broaden his conceptions, but really to learn the technique of his profession. Paris, universally admitted the art center of the world, became the Mecca for most of our students; but to-day American art has to a great degree emancipated itself from foreign trammels and entered upon a career of its own, expressing American thought and reflecting American nature. We now have many well-equipped institutions in which the student can develop an artistic temperament, in which individuality is recognized and encouraged while the necessary methods of expression are being acquired.

Surely this advance movement in the right direction should be the signal for our colleges to lend the same encouragement to the fine arts that they have lent to literature in the past, for the fine arts have always proven an important factor in the national pre-eminence of every great nation, from the early Greek and Roman times to the present.

While the societies comprising the Fine Arts Federation of New York, notably the National Academy of Design, the Society of American Artists, the Architectural League, and the National Sculpture Society, the Art Commission of this city, the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, and many other similar organizations, are to-day accomplishing a great work, there is still insufficient appreciation and indorsement of these labors on the part of a large number of the more prominent citizens of our great cities, who seem apathetic to the progress of this manifestation of the nation's talent.

We find the mechanical sculptor, more than often a naturalized citizen whose art is beneath serious consideration (and an adept at politics), in control of some congressional or legislative committee, who permits his desecrating a public site in the town where these municipal art influences do not exist. The foreign portrait-painter of meager reputation in his own community, when properly indorsed by some social faction, frequently captivates our wealthy families and receives undeserved recognition. Spurious old masters, clever imita-

tions of the splendid work of the Barbizon school, and questionable examples of the fine old English painters, are too often exchanged at enormous prices for the recently acquired wealth of some of our multi-millionaires, for it is a well-known fact that many of our rich collectors fail to use that careful discrimination which they exercise in their own business transactions when they acquire such possessions at exorbitant figures, and pass by unnoticed the meritorious work of their own countrymen.

Pray do not consider me hypercritical in stating these facts, for plain truths they are, and a constant source of regret to all true lovers of good art, be it native or foreign. Would not a better general knowledge of the fine arts tend to remedy these evils, which may be attributed both to a lack of patriotism in art and questionable judgment? Our universities have ever exalted their civic pride, and there should be no reason to fear the outcome of new art schools which are sure to bear good fruit in the future. Let us welcome them for the grace they will lend our material civilization, for their graduates will go forth as missionaries of art throughout the length and breadth of the land.

JOHN B. CAULDWELL.



HÉLENE

By F. C. Frieseke